

INTRODUCTION

Hi,

My name is [REDACTED] and for as long as I can remember, art has always been a comfort, a source of inspiration and happiness, a sensibility and a way for me to respond to the world.

As a child, through primary and secondary schools my art has been the central focus of my learning and also what I now identify as at the core of who I am. As the third child in a family of four girls, I have learnt to use art as a way to identify myself among my sisters while also using it as a way to build confidence and pleasure within my own solitude. My family and my surroundings have provided endless inspiration, encouraging me to explore human nature and emotion within my work: people have become my favourite subject matter to draw, paint, photograph and explore.

I have been deeply encouraged in my artistic endeavours by my family and friends throughout my life and also by my teachers and peers. During my time at St Mary's College, I received top art awards each year and eventually graduated with a special award for the top art student and two NCEA scholarships for my work in both painting and photography.

Upon leaving St Mary's, I decided to pursue a Bachelor of Art's degree at Victoria, partly to move away from home and partly to allow myself the chance and the challenge to explore something other than making art. While I have thoroughly enjoyed making my way through various English, Cultural Anthropology, International Relations, Film and Classics papers during my year at Victoria, I felt that the lack of opportunity for creative expression affected my ability to be inspired and at certain times, to be happy with myself and what I was doing.

I have only recently come to look at the Bachelor of Visual Arts programme at AUT. As I prepared for my return to Victoria and Wellington I found myself reflecting on what I have achieved so far. As I explore the Visual Arts course further, including talking to people who attend and teach the course, I find myself increasingly confident and excited in the prospect of pursuing this degree.

My aspirations and goals for my life have always been to make art and turn my creativity into a career for myself. I have a profound interest in film and have always fostered an idea of working in the film industry making films and using my creativity to benefit others and myself. My aspirations were the same as I went into study at Victoria University and have not changed since but I have merely realised that the best way for me to accomplish these goals is to commit to a more creative course like the Bachelor of Visual Arts. The idea of pursuing this course is beyond exciting to me and feels like a step in the right direction towards fully understanding myself and what I have to offer. Such an opportunity would be a true privilege.

Thank you for your consideration,

[REDACTED]



Level 3 Painting board

Specific Level 3 Painting works



Personal studies on stress. Mixed paper, pencil, watercolour paint on card



Studies on cardboard boxes, paper and plastic bags as icebergs. Acrylic, oil and pencil on card

Specific Level 3 Painting works



Oil on cardboard



Oil on card

Specific Level 3 Painting works (final work)



Oil on card

BOARD 2:

THE FIGURE

emphasis on her emotions
 'film like' variety of shots to showcase her emotions (extreme close up) and mid / far shots to show response and body language.



The Hood, The Bad and the Ugly - dir. Sergio Leone.



Psycho - dir. Alfred Hitchcock

his frame from Hitchcock's 'The Wrong Man' shows a cinematic approach the fragmentation of a person



two sides to the character: perhaps the stress has only taken over one side

Pat Perry



the chaotic subject matter of Pat Perry's work emphasised a sense of claustrophobia and calamity around a central figure - who is seemingly being taken over by their surroundings.

I want this board to show high drama between the figure + the stress. Pat Perry's use of multiple layers of subject matter in his works emphasises chaos and an intense atmosphere.

MY IDEAS

ENTRAPMENT!

materials 'consume' her and she evolves to become them.



figure at small scale to emphasise helplessness in a box - treated as though it is a jail cell.

sculpture



face painted like crumpled paper



rips, tears + flaps in the materials act as the character's restraints
 THEY ARE THE GRIPS OF THE MONSTERS OF STRESS!



scrunched paper effect -> fragmentation. makes natural creases and segments for 'fragmentation'

figure is totally entombed in the world of stress - materials and boxes form a landscape to show a change of world - figure is expressed at a small scale to emphasise vulnerability

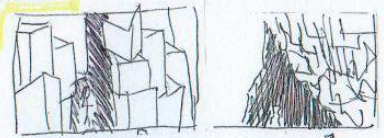


cardboard boxes form walls.

birds eye view of a 'box maze'

figure trying to find way out

very small scale



'the cave' made of materials (collaged) is a way to lead to a new landscape in board 3



THE LANDSCAPE

After playing with materials such as scrunched paper and deconstructed boxes I could see reflections of natural mountainous landscapes.



I will use the materials as landscapes as a way to increase the scale of the stress.

Ali Golzad

use of cardboard to create works: beauty is made out of the mundane.

I want to push my work in a new direction and sculptures like this -> inspire me.

layers of materials + cardboard could reflect the depth at which the stress has consumed her.

making sculptures/works out of cardboard would suggest she has become the stress

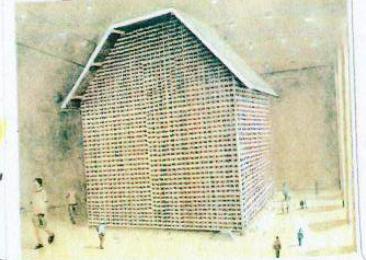


Vesna Borisch

also creates the idea of the character 'becoming' the stress as she begins to take on characteristics of the crumpled materials.

to push the idea of the stress dominating the character I want to evolve it into a landscape and play with scale - making the character extremely small in relation to the landscape - to make it seem more terrifying to her

Michael Borremans



Borremans variation in scale, the figures vary in size and the space is maximised by the juxtaposition of large landscape + small figures.

Level 3 Painting Workbook pages

BOARD 3

IDEAS FROM CRITIQUE

Character depicted in purple: which has connotations with royalty.

Becoming queen of stress. as the figure wanders deeper in the landscape, she starts to 'rule' over it, views of her on top of mountains like cardboard, paper thrones etc.

The battle between character - the stress 'face off'

Stress has completely assumed the figure of a monster. Character as 'queen' overrides takes reign over new 'stress' landscape.

White strip sequence movie scene sequence the confrontation.



Colour + tone of landscape has changed to more serene. monster remains but is only in outline - 'gone for now'



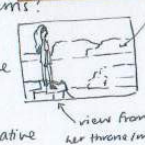
landscapes
↳ creating a maze-like landscape that the character could climb up
↳ aerial shots of landscape from maze, mountain peaks
↳ icebergs? - barren, harsh landscape like crumpled paper.

white
↳ show bleakness
↳ barren iceberg landscape
↳ negative space

Lawrence of Arabia - dir.
↳ lots of long shots of barren landscapes



cinematic, dystopian feel
↳ variation in 'shots' - scale
↳ films with barren landscapes
↳ large landmasses + small figure
↳ 'the matrix' - gloomy + futuristic
colouring - absence of space, negative space.

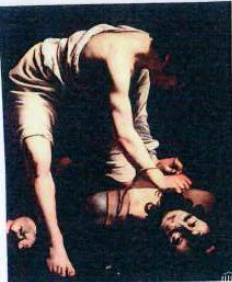


shadows + silhouettes



The last Winter - dir. Larry Fessenden

I would like to reference Caravaggio and his attention to Chiaroscuro and contrast again. His attention to detail and light are reminiscent of photographs which relates to the cinematic feel that I would like to achieve in some of my works



David and Goliath.



MY IDEAS

↳ confrontation



the manipulation belongs to the character



ice caps - a surface for escape?



ICEBERGS

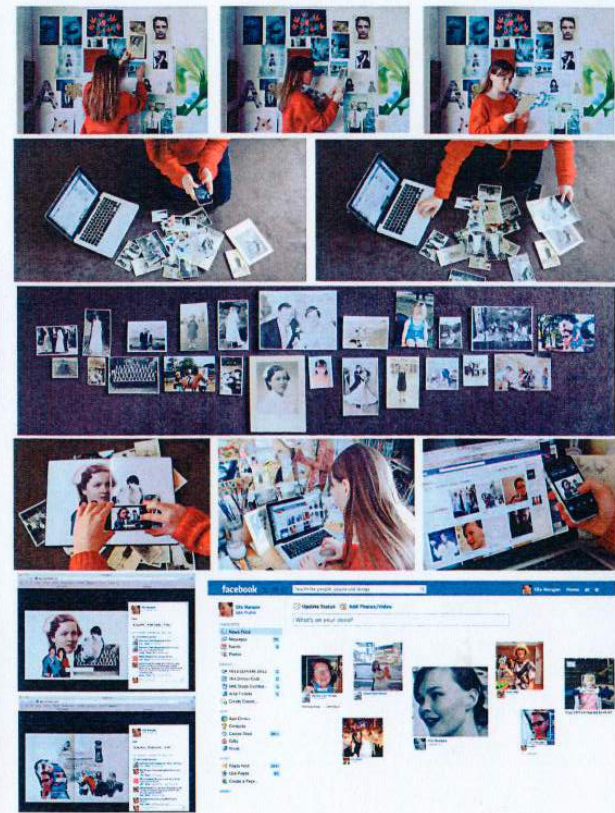
↳ harsh, barren landscapes
colours of blue, grey + white replicate those I have already used to represent the characters melancholic emotions.



Icebergs are also a psychoanalytic symbol → more than 50% of the iceberg (issue) is under the surface.



Jeremy Miranda's iceberg Series (Faceted icebergs) shows his simplistic techniques and just how powerful they can be. His manipulation of monotonous colour offers uniformity and could relate back to the mundane origins of the stress. The simplistic geometric shapes of the iceberg even reflect those of folded paper



Level 3 Photography board

Level 3 Photography specific works



Collages of separate photographs of different people to make images that appear like a single person, showing physical similarities between family members

Level 3 Photography Workbook pages



Bert Teunissen
environmental portraits

↳ sisters, me, mum in own spaces to show aspects of personality rather than purely physical
→ 'in situ' → bedrooms?



Todd Selby

attitudes/habits: handwriting.

→ handwriting is a person's personal font.
→ I will pair a piece of my family's handwriting with a portrait to show that our attitudes are different but could also show similarities.

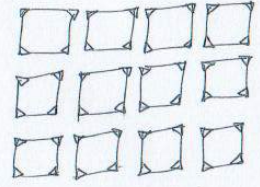


Sophie Calle



Dale Yudelman

images show the 'preservation' of people taking generational images in a grid in photos.
↳ showing generational connections.
Artist: Zoe Leonard.



BOARD 2: VISUAL COMPARISONS WITHIN GENERATIONS

→ people will be surrounded by objects/atmosphere that project and idea of who they are → their habits, culture, life.

→ I will move this idea of comparison between myself, my mum and nana to the second board to ensure a clarification of my theme development.

I will use this artist to explore physical similarities between my sisters, mother + I.

combining old photos and new photos:

Artist: Bobby Neel Adams



→ ripping different images and placing them to create a new image.
→ document physical similarities/differences
→ documents time, development
↳ 'slipping' → a handmade series
↳ shows personal aspect of investigation - 'tangible'



setting profile photos of people side by side.

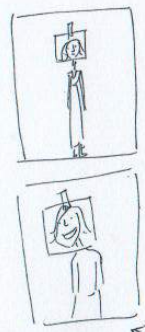
Artist: Bettina Von Zwehl



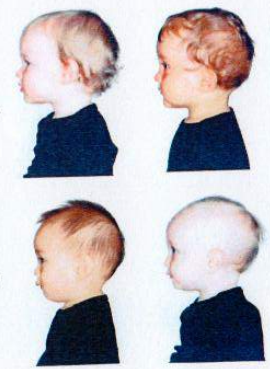
→ me + my sisters.

'Sleeveface' - obstruct the face of a figure in an image with the face of another

obstructing the face leaves the viewer making conclusions based on body language and gesture. 'attitudes!' rather than physical appearance.



I will have images of my family engaged in activities that are special to them with their faces obstructed.



→ I will use 'Clean studio portrait' style images on simple backgrounds to direct the focus to the subject → my family members

↳ placing images in a side-by-side format will allude to ideas of comparison -

BOARD THREE

IDEA: new form of preservation

↳ In my third board I want to almost come full circle → board 1: investigating family photos, documents and family trees → board 2: looking at visual / attitude comparisons → board 3: reviewing my research and documenting it all on facebook

↳ the new photo album
facebook has innumerable ways of introducing or private information: technology can so quickly tell you where, when you are and how you are feeling etc.



the most popular social networking site. Often used as a way for people to showcase themselves on the internet form - all your information can be shared: date of birth, address, family etc. → ONCE A PROFILE IS MADE ON FACEBOOK IT CANNOT BE DELETED
↳ IMMORTALISATION



← from tangible forms of preservation like photo albums to preservation on the internet and 'cloud' systems (wireless)



UNSUCCESSFUL / EXPERIMENTAL WORKS



I love Francesca Woodman's approach to interiors, self-portraiture and symbolism.

In board 3 I want to do self-portraiture that documents me in a space.

→ I was attracted to the blurred nature of her works that suggests movement & in comparison to a solid interior



→ unfortunately, upon first experiment, this technique proved to be more difficult to clarify.

in my trial works, I wanted to include variations of movement, layering and collage as to bring all my ideas together but it became a bit confusing to read as a series.



→ I will cut the idea of collage + movement from my series to produce clear, simple

DOCUMENTARY

To add personal value and explicitly show the idea of my own investigation, clarification and organisation of my subject matter I want to use documentary / self-portrait style photography.

→ I want to explore my organisation in the final board in real time so the viewer can watch as I look at the photos, photograph the images, arrange them, collage them and post on facebook; showing my thought process through my physical action.



Personal works



Bride of Frankenstein. Pencil on paper.

Part of a series of sketches/paintings of classic horror characters.



Alex Turner (Arctic Monkeys). Pencil on Paper.

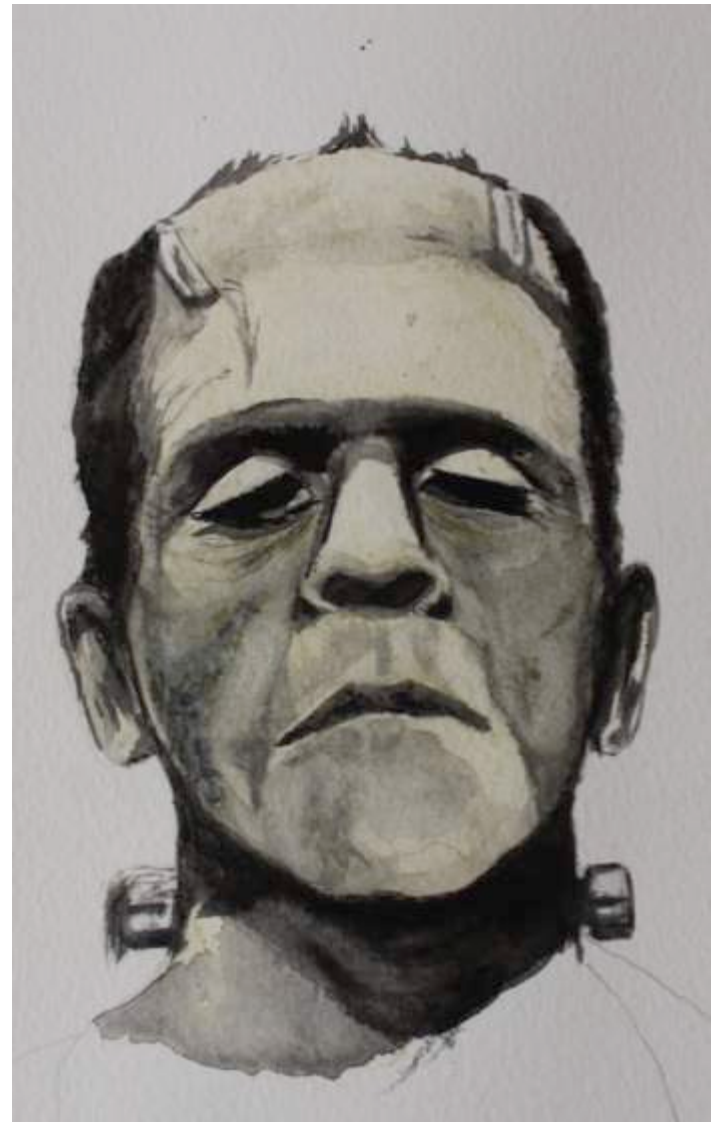
Drawn for my uncle's birthday

Personal Works



Creature from Black Lagoon. Watercolour on Paper.

Part of classic horror character series



Frankenstein. Watercolour on Paper.

Part of classic horror character series

Personal Works



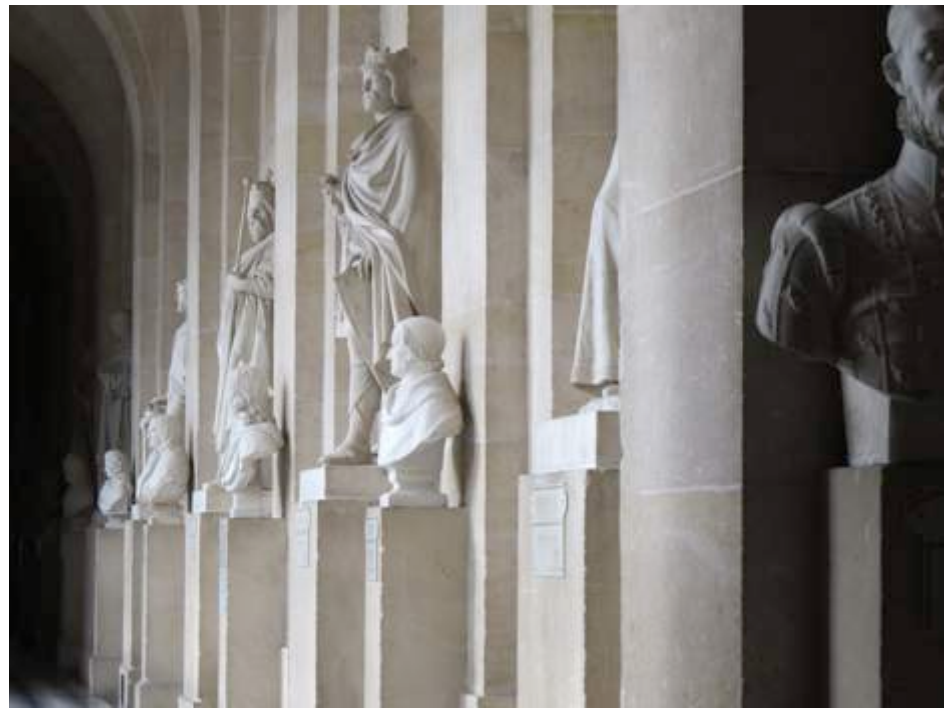
Various personal photographic studies with a focus on light, shadow and contrast

Personal Works



Personal photographic studies, again with a focus on light, shadow and contrast

Personal Works



Personal photographic studies, with a focus on contrast, movement and depth